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El Palacio

Vol. XII. MARCH 15, 1922. No. 6.

MARY CHRISTINE HUGHES

Painting by Randall Davey, exhibited at Montross Gallery, New York City

THE SHAMAN OR MEDICINE MAN.

THE SPIRIT OF THE DEAD

(A NAVAJO CEREMONY)

By Warren E. Rollins

ARISE my Son today!
Mystic of the way, today
I have prepared a smoke
For you!—Navajo chant.

"White man of the Medicine Water, tell me how long the sick woman of Neyani will be of life?"

Low and tense came the measured words, spoken by an aged medicine man known to the Navajos as "The Shaman" or chanter, and occupying a position as chief director in the ceremony of symbolic sand painting. This archaic rite has passed from one shaman to another and at the present day is still followed rigidly by the Navajo doctors using, as the case demands, certain prescribed symbols, special attention being given to those symbols whose significance was specifically directed to physical ills. The chanter had a well defined idea of the divinities, since his formulated songs and prayers are directed to nature spirits, animal spirits and local spirits. This culture as practiced by the Navajos is of undoubted antiquity.

The Navajo woman referred to by the aged medicine man, lay sick unto death, attacked by a sudden malady that in its severity and persistency threatened at the time the decimation of the Navajo people. The relatives of the stricken woman ordered a particular symbolic rite and the shaman knowing the wealth of the Navajo family and also its social and influential position among the people, it was the province of the shaman to do as directed. In this particular instance of illness, as in others of a similar nature, the Navajos submit in a serious attack to the old custom of treatment, administered by their medicine man, who seeks to drive out "The Spirit of Evil,"—"The Sick Spirit,"—brought to the stricken people by the black cloud, by recourse to a ceremony known as dry sand painting. The time and patience exercised in the delineation of the symbols is remarkable, since care is taken that no mistake occur in the making. The variety and length of songs sung at the ceremony depends upon the wealth of those directly interested.

"Ten minutes," came the reply from the Government physician who came in response to a hasty call from the alarmed relatives of the stricken woman. He could plainly see in the feeble and fluttering pulse of the sick one that the end was rapidly approaching. Further to emphasize his judgment, he said again, "ten minutes." The aged shaman rose abruptly to his feet and spoke hurriedly to the attending Navajo medicine man, who instantly swept and obliterated the exhaustive and elaborate symbols so laboriously and patiently wrought in the sand in the vain and fruitless effort to drive out the sick spirit from the stricken woman. For had not the aged chanter, with his superior memory, sung many varied songs, and made no mistake in his rendition lest the elaborate and costly ceremony, prepared for the sick one, be futile. Had he not also sung to "Qastci-qog-an," the God of House and dwel-

ler at "Tsen-in-tyel," (Canon de Chelly):

House made of the dawn,
House made of the even ng light,
Dark Cloud is at the door,
I have prepared a smoke for you.

And had not the medicine men, under strict surveillance and close scrutiny of the shaman, drawn with tiny rivulets of colored sands many sacred symbols, and each one true to the purpose, of supplication and prayer, that the "Black God" —"The Dark Cloud,"—may go from the doorway? And had not the sick woman long ceased to sing the song of incantation to Dsi-lyi-Neyani?

I have made your sacrifice.
My feet restore thou for me.
My body restore thou for me.
My mind restore thou for me.
Restore all for me in beauty.

And now, alas, "The White Medicine Man of the Water" has said: "Ten minutes has the woman of Neyani to live," and truly "The Prophet of Tsen-in-ty-el" spoke at the council of Quculi saying:

"A strange man who is white will unbidden come among the people; he will bring the medicine water and will say: 'Your symbols turn to ashes, and will sink again into the dust, the dust that gave them birth. Your songs and prayers will fade, as the shimmering yellow light of the desert fades, and their echo heard no more. The Qu-caa-li-you (chief medicine man) will vanish, like a ghost that goes at sunrise. The White Man,' said the Prophet, 'will come to stay, he will read to you lessons laid down in books, he will bring the healing water and in wisdom will say: 'Your sick will live, or not live.'"

Again the shaman spoke and the attendants left the hogan. The silence that brooded over the remaining occupants was broken by the short, labored and spasmodic breathing of the dying woman. The eager and questioning gaze of the old medicine man, who remained in the hogan, elicited a response from the physician who said: "Seven more minutes of life." As though by magic three Navajos entered the hogan, the foremost bearing a large bowl covered with a sheepskin, and carefully placed the bowl on the bed of sand that had previously borne the medicine symbols. One of the Navajos knelt instantly and deftly drew upon the sand an arrow pointing directly to the bowl. The silence now supreme grew painfully oppressive and one felt and pictured "the Grim Messenger" pointing the way to Shadowland.

"One minute," came again the ominous words from the physician. A sharp low word was uttered by the shaman and a Navajo entered the hogan bearing a living coal of fire. The covering of sheepskin was removed from the bowl which contained water, the firebrand was immersed and the bowl as quickly covered again. The silence seemed to grow even more tense and like a pall enveloped in shadowy waves the occupants. The portiers hanging at the entrance of the doorway and the many colored blankets adorning the conical sides of the hogan, assumed fantastic and fanciful forms as the dying flicker of a smouldering fire lit up, for a brief moment, their folds, while the silent, waiting occupants crouched in the shadows, which like phantoms sprang into action under the fitful flame. Swiftly the speeding seconds flew until a moment, like a hair, divided the living from the dead. The air was heavy and oppressive and the gloom of the hogan was intensified by the gathering darkness of approaching night. A quiver of the eyelids, a tremor of the recumbent figure of the dying woman, a long drawn sigh, like the moan of a night wind, gave the doctor time to say:

"Seeques, (friends), Neyani, the woman of the way and of your people, is no more." Instantly, the covering was removed from the bowl, a cloud of pent-up steam poured forth, upward the dense blue vapor rose, and beckoned like a flickering flame, then slowly rolled outward and dissolved in the gathering darkness of the hogan. Grouped about the bowl were the mourners singing the death chant:

THE SPIRIT BOWL

"Yse-gi-hi", the dark cloud is at the door,
O cloud of the fire-life.
Take the spirit to the dead one.
To the kingdom of Qastcigogan.
The quiet land of our fathers.

"O Arrow, swift and true, that wings thy errand in lifes journey, direct the released one, on the way, the way of the twilight trail to shadow-land, to the supreme one, the surpassing one, to the maker and finisher of life's existence."

Note.—The Navajo in the employment of symbols is the antithesis to the Pueblo who is better known to the world of science because of the material upon which the Pueblo wrought. The Navajo, in portrayal of his symbolism, drew upon the sand, using many-colored sands in the delineation of strange, beautiful and mystifying designs, only to be swept away, for other symbols to follow, when the occasion demanded, thus losing to research and science much of the highly developed Navajo art known as sand or dry-painting.

Beginnings of Representative Government in New Mexico

Lansing B. Bloom.

A RECENT review of a book relating to Mexico stated, "it is universally admitted that the Mexican people as such have never exercised a voice in their governmental affairs." Many will doubtless assent to this sweeping assertion, but there are others who have studied back into the theory and practice of Spanish government who read Spanish-American history differently.

In New Mexico for example, which began her colonial history contemporaneously with the earliest of the thirteen colonies on the Atlantic seaboard, there were beginnings of representative government from that earliest time down to 1846.

In New Mexico, as in other parts of the new world, discovery was followed by exploration and exploration followed by colonization. As Hernando Cortez was the first "governor and captain general" of Nueva Espana, so Juan de Onate was the Spanish king's first governor of "El Reino de Nuevo Mejico." As such, he engaged to colonize this northern frontier of the Spanish realm.

Now in the establishing of la Villa de Santa Fe de San Francisco, probably in 1609 or 1610 by Onate's successor, Peralta, we meet the first indication of representative government; for a villa was a municipality descendant through past centuries of the Roman municipium and its citizens might be termed heirs of the Latin civitates. It had been through colonization and through the extension of the municipal system that Spain had been Romanized, and this process had been completed before the end of the first century of the Christian era. Each colony, whether civil or military, was a type of old Rome and was an integral part of the Empire. Municipal life, municipal customs, municipal law and administration were taken directly from the parent city. The inhabitants were treated as tenants, various taxes were levied on them, and on demand they had to furnish requisitions in time of war; but on the other hand, the colonists were Roman citizens and might, if they so desired, go to Rome and exercise their rights as such.

It is true an early municipium received its laws from the Roman senate and that its whole form and process of administration were received from the mother country; and likewise Spanish colonists had no rights which had originated out of themselves or out of any popular government. The rights which they enjoyed through the civil fuero flowed from above; in theory all political power originated in the king.

Yet, as Blackmar points out "the towns must have made some progress in self government at an early date, for we find that the towns were granted popular representation in a general assembly about the middle of the twelfth century;" which according to Hallam was a century earlier than the appearance of popular representation in France, England, Italy, Germany. In 1188 the towns were represented by deputies in a cortez held in Leon, "possibly the first occasion in the history of Europe when representatives of the towns appeared in such an assembly," while "the first known instance in Castile occured in 1250."

Each king called the cortez of his realm whenever he wished, and none of the individuals called, whether nobles, ecclesiastics, or representatives of the villas, had the right to present themselves. That was left to the choice of the king,

but the custom gradually became fixed that certain towns should have the privilege of being represented. Each member had one vote, but the number of representatives from the towns differed without being subject to a general rule. The towns themselves chose who should represent them, but the methods of choice were various. The cortez was allowed to make petitions to the king, each branch for itself, and to fix the sum of money that it would grant him. It had no true legislative functions, but the king sought its advice or its approval of his laws, and its influence was such that it was able to procure desired legislation.

At first thought it seems strange that the most flourishing epoch of the third estate, the free towns, should have been in the middle of the thirteenth century, yet the explanation is simple. As is well known, kingship was an evolution from nobility; and the king of Castile, for example, as an aid in getting the upper hand of the nobles, favored the towns. Their number and political importance increased; they received many new privileges; and they made their presence felt in national affairs through their representatives in the cortez. As the king's position became more secure the authority of the towns was reduced by him in various ways. Yet this decline was not uniform, for some of the towns, especially on the frontiers and on the north coast retained their earlier liberties, including popular election, down to the time of Ferdinand and Isabella, when the monarchy became most absolute. Also the municipal rights which had come down from Roman law and others which had been granted by Spanish kings and had become established by long continued custom were imbedded in the Siete Partidas which gradually became recognized as the principal law of the land and which, as applied to the Spanish colonies in America by the Council of the Indies were made specific in a multitude of details.

This glimpse into early Spanish history may be helpful in estimating the quality and degree of local government in New Mexico during the Spanish and American periods. This is possible because of the uniformity which we know to have prevailed throughout the Spanish colonies, supplemented by scattered data from local archives.

There is no reason to think that the Villa of Santa Fe lacked conformity in any important details with the laws of the realm as promulgated by the Council of the Indies and as later gathered in the Recopilacion de las Leyes de las Indias. As such the cabildo (council) was composed of an alcalde ordinario, four regidores, an alguacil and escribano de consejo, and perhaps also an escribano publico and a major domo. The alcalde and regidores were elective until after 1620, when the latter were made subject to sale, as the remaining offices had been since early in the sixteenth century. All such officials, however, had to be land owners of the town and the elective franchise lay in the resident citizens. All meetings of the cabildo had to be held in the town hall, and at the capital of a province were presided over by the governor or his lieutenant, or in their absence by the alcalde ordinario. The alcalde had authority in the first instance in all cases civil and military. Regidores were forbidden to have an interest in any public occupation such as the carniceria. They were all to be land owners and were forbidden to have any sort of a retail establishment. When entrusted with public funds they had to give sufficient bond.

At the capital the office of alguacil was filled by the governor; in other towns by the alcalde ordinario. He was the executive officer of the court and the police officer of the town.

As to the escribano, who was a sort of combined notary public and clerk of court, it would seem that on the frontier of New Spain he was conspicuous by his absence.

The archives of the Indies will doubt-

EL PALACIO

VOL. XII. MARCH 15, 1922. NO. 6.

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Published by the Museum of New Mexico and the School of American Research

A Semi-Monthly Review of the Arts and Sciences in the American Southwest.

Sent free to Members of the New Mexico Archaeological Society and the Santa Fe Society of the Archaeological Institute.

Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 16, 1918.

less in time throw much light on such details in the early history of Santa Fe and of the whole province of New Mexico. Enough has been said, however, to show the evident intention in the laws of the Indies to make the local government indigenous, growing naturally out of local conditions. The attachment of citizens and officers was to the soil. On the other hand, the provincial officials were, all through the Spanish period, supposed to be detached from local ties and local support; their attachment was to be to the crown, to the Council of the Indies, and to the viceroy.

Besides the Villa of Santa Fe, the Spanish period saw also the establishment as villas of El Paso del Norte (1682), Santa Cruz de la Canada (1695) and Alburquerque (1706). It can hardly be questioned that all four of these villas had cabildos, although no data are at hand except as to Santa Fe. There were also alcaldias (consisting of an alcalde appointed by and representing the governor, and a procurador,) at Taos, Alameda, Jemez and Belen; and there were at least alcaldes for other settlements and for the Indian pueblos. For example, Miera y Pacheco, to whom we are indebted for our best early maps, was for a time "alcalde of Pecos." The governor was gefe de alcaldes and any appeal from his decision was to the audiencia at Guadalajara.

In time the term cabildo fell into disuse and town conncils were designated by the more democratic term ayuntamiento. The meager evidence available seems to indicate that what little representative government existed in New Mexico during the seventeenth century disappeared during the eighteenth century and was not revived until the Independent movement in New Spain began in 1810. At least in that year the governor of New Mexico had to summon a special electoral junta, as he stated, "because of there being no ayuntamiento in all the province."

By a decree of the Spanish cortez dated May 23, 1812, all towns of 1000 population or more were expected to have such councils, and at the time of Mexican independence 15 settlements in New Mexico were of that size. It is probable that many of these had at least what were known as "half ayuntamientos," soon after the receipt of that decree, while several of them may have had regular ayuntamientos. In 1821, for example, Alburquerque had a council consisting of an alcalde, three regidores, procurador, sindico and secretary. In an electoral junta at Santa Fe in January, 1822, the ayuntamiento of that villa was represented by the alcalde primero nombrado, 10 regidores and the sindico-procurador. On January 4, 1823, the four villas of Santa Fe, Santa Cruz, Alburquerque and El Paso, were made the county seats of four partidos into which the province was then divided, and in these four counties were 18 ayuntamientos altogether. In fact, there is considerable evidence that all during the Mexican period a great deal of initiative was exercised in municipal affairs, though at the same time all such action was subject to review by the first provincial deputation and its successors. For example, the ayuntamiento of El Paso forwarded the proposal of one, Don Luis de Lujan, to

establish a school of Spanish and Latin grammar in that villa. He offered to teach the children, looking to those interested to meet the cost. The deputation approved the offer and directed the ayuntamiento carefully to supervise the school. A few months later the deputation vetoed a grant at Brasito which the El Paso ayuntamiento had made to an Anglo-American, John J. Heath.

Representation in a wider sphere than that of municipal affairs was accorded New Mexico when the Spanish cortez of 1810 was summoned. In that body one member was to be from the Province of New Mexico. By action of a special electoral junta assembled in Santa Fe on August 1, 1810, Don Pedro Bautista Pino was chosen to represent the province and he actually took his seat in that body. His "Noticias Historicas de Nuevo Mejico," submitted to the cortez, is even today a valuable source book. Don Pedro returned home after Ferdinand dissolved the cortez in 1814, but upon summons for a new cortez in 1820 he was reelected and made the journey as far as Vera Cruz, where for financial reasons he turned back. In 1821 again New Mexico elected a deputy to the cortez for 1822–3, the choice this time falling upon Don Jose Antonio Chavez, but the final achievement of independence by Mexico made his attendance unnecessary.

Towards the close of the Spanish period New Mexico formed part of "the internal province of the west," with capital at Durango, and in the legislative body which assembled there (upon the re-establishment of constitutional government in 1820) New Mexico was represented by a former militia captain, Don Lorenzo Gutierrez, as deputy. In the summer of 1823, while the form of government for New Mexico was still undecided, the deputation at Durango proposed that New Mexico join with the provinces of Nuevo Vizcaya, Sinaloa and Sonora, in a "federative state," and the deputation at Santa Fe sent representatives to Chihuahua to help effect such an organization. As arranged in the Acta Constitutivo of the national federation, Durango, Chihuahua and New Mexico were made the "internal state of the north." The state legislature was to consist of five deputies each from Durango and Chihuahua, and one from New Mexico, and Chihuahua City was to be the capital. New Mexico accepted the plan, though asking two additional deputies, and proceeded with the election. Primaries were held on March 21st, 1824, county elections on the 28th, and the electoral junta meeting in Santa Fe on April 6th selected Don Jose Bautista Vigil as deputy, with Manuel Armijo as alternate. The deputation raised the necessary funds by assessing "individuals of the first class" 25 pesos and "individuals of the second class" 10 pesos each. This arrangement, however, was short lived, as Durango and Chihuahua were soon afterwards made states and New Mexico made a territory of the Mexican Republic.

Meanwhile, immediately upon establishment of Mexican independence, New Mexico took steps to institute her provincial government. In the first election of deputies there was no eleccion secondaria, as the province had not yet been divided into counties, but each of fourteen alcaldias, including El Paso, sent an elector to Santa Fe late in January, 1822. The electoral junta assembled in the "sala de cabildo" of the ayuntamiento of Santa Fe in the presence of that body and with Governor Facundo Melgares presiding.

The choice of a deputy to congress for New Mexico fell upon Don Francisco Perez Serrano y Aguirre, the first representative to the national capital of a series which was to extend to 1846.

The same electoral junta on the following day elected seven deputies and three alternates who were to constitute the first provincial deputation. This little group, likewise was the first of an unbroken succession of legislative bodies

which functioned throughout the Mexican period, 1822—46, while New Mexico was a province, territory, department, and again territory of the Mexican nation. As the ayuntamiento administered in the municipal affairs, so the deputation operated in the wider sphere for New Mexico as a whole, and no one can read the minutes of its sessions during this twenty five years without realizing that its deliberations and legislative enactments affected every line of common weal.

Too far removed to take anything but a nominal part in matters of national interest, receiving pitifully small assistance from beyond their own borders, the citizens of New Mexico during the Spanish and Mexican periods were thrown almost entirely upon their own resources. It would be an easy matter to draw unfavorable comparisons with the more advantageously situated states of the American union, but when the conditions which the early New Mexicans had to face, and the meagre resources and facilities with which they had to do are rightly estimated, the results which they obtained loom up impressively, nor is it so material that they received the forms of government in town and province ready made from king or cortez as is the fact that they made those forms their own by adaptation and use.

EXHIBITS AND MEETINGS

Davey's New York Exhibit.

The exhibit of Randall Davey of Santa Fe in the Montross Galleries, New York, received extended mention from the metropolitan critics. Most of the comments were favorable, some were specious, while several were more or less facetious. The Herald of February 19th reproduces the painting of the "Old Mexican" first exhibited in the Museum of New Mexico, and then continues to say:

"Randall Davey is in the same boat with Mahonri Young when it comes to his cowboy pictures. The cowboy tone is going off, most students of the subject admit, and the virile specimens that Col. Roosevelt was proud to associate with in his youth are scarcer than they were, but I should hate to show Mr. Davey's even to such a spoiled darling of the profession as Mr. William S. Hart. I am afraid the comment would be, 'Tush.'

"Like Mr. Young, Mr. Davey lacks the imaginative power to enter completely into such life. It's not necessary to be a cowboy or to have been one in order to enter into their standards. Just how much of a cowboy Remington was, I forget, but it is clear that if it had been necessary he could have been one. He met them with a manliness equal to their own. One need not have been shy about showing the Remington drawings to the real cow punchers. They would have seen that Remington knew the language.

"However, Mr. Davey is improving. Barring the cowboys and his tendency to pose characters against a background in his studio, he is improving. There is one 'Old Man Sitting by a Hill' that gets away from Mr. Davey's formula and is the better for it. And the portraits of the 'Archbishop of New Mexico' have an intense quality that is personal. Most of the other portraits conform to the Henri tradition and are unmercifully posed.

"Mr. Davey evidently says to his models, 'Now put your hands up across your chest, for I only do hands and heads, and the result as you look about the gallery is startling. In some of the pictures the hands are so detached that at first glance one fears they had been dismembered before the painting began and introduced as trophies. The mental state that a painter gets into who sticks too close to a formula descends upon Mr. Davey at such times, and even his color is mannered in a distressing way. The purple in the background of the 'Old Mexican' is most unpleasant and the

same color is equally disagreeable when used on the lips of some of the characters.

"But Mr. Davey is improving just the same. He did a panel of 'Red Bulls' browsing about in the sage brush that is spirited and decorative (although some of them unnecessarily naive) and some flower pieces in brilliant color. These flowers are arranged in stiff bunches, probably in the best New Mexican style, but the artist in painting them has not been at all stiff. The water colors, too, are attractive. Mr. Davey seems to be more at ease in this medium than in oils, and puts in touches of color that sparkle. His oils, whatever other qualities they may have, never sparkle. On the whole, Mr. Davey's residence in New Mexico seems to be doing him good."

Exhibit of Western Paintings.

On Washington's birthday opened the exhibition of selected work of Western painters at the Los Angeles County Museum. The Museum of New Mexico contributed eleven paintings for this exhibit, which will close on March 19th. From Los Angeles the exhibit will go to San Diego, San Francisco, Portland, Seattle and Kansas City.

PAINTING AND SCULPTURE

Appreciation of Roerich.

The "Art Review" for February prints an appreciation of Nicholas Roerich, who spent part of last summer and fall in Santa Fe. The appreciation is by the Russian writer, Leo Andreyev. The latter says: "It is impossible not to admire Roerich. It is impossible to pass by his precious canvasses unmoved. Even for the lay-man who perceives painting dimly as if a dream and accepts it only in so far as it reproduces familiar reality, Roerich's pictures are filled with a strange enchantment. The richness of his colors is infinite, and equally limitless is his generosity, always unexpected, always gladdening the eye and soul. To see a picture by Roerich is always to see something new, something you never saw anywhere, even among Roerich's canvasses. There are artists who always remind you of somebody or something. Roerich can only remind one of those enchanting and sacred dreams which are dreamed by pure youths and old men alone, and which for a while draw together their mortal soul with the world of unearthly revelation. Thus, without understanding Roerich, and at times without loving him—for a layman dislikes all that is enigmatical and unintelligible the throng bows before his poetic beauty, and so Roerich's way is the way to glory. The Louvre and the Museum of San Francisco, Moscow, and Eternal Rome have already become a safe store house of his creative revelations, and the whole of Europe, so diffident of the east, has paid a tribute of worship to the great Russian artist." Mr. Roerich himself contributes an essay on "The Relation of the Scenic Artist to the Opera," describing especially the setting for "The Snow Maiden," which is to be presented at the Metropolitan Opera House. Two of Roerich's unusual stage settings as well as a portrait of the master accom pany the article.

"The Navajo Goat Girl."

Gerald Cassidy of the Santa Fe art group has completed his canvas for the New York Academy spring exhibit and it was on exhibit for a few days in the lobby of the First National Bank, where it has already found scores of admirers. "The Navajo Goat Girl" is the title of the beautiful canvas, which shows Cassidy at his best, both as a colorist as well as a poetic interpreter of the southwest. In an entrancing and characteristic landscape setting he has placed the Navajo girl, clad in the costume of the so-called civilized white man. Although shabby and frayed, she wears it like a queen, silhouetted against the vibrant sky, she is a superb figure. At her side is one of

her charges, while in the distance others are browsing on the scant fare of the desert. It is evident that she shares with them the climatic vicissitudes and the privations of the austere environment. Altogether it is a lovely conception, masterly rendered by the artist.

IN THE FIELD

Three Field Expeditions.

The Museum of New Mexico and School of American Research plan three field expeditions during 1922. The first during May and June will be to the Casas Grandes region in Chihuahua as well as to the lower Mimbres, in Luna county. It will be in charge of Dr. Edgar L. Hewett. The second expedition will be to the upper Jemez country to continue the work begun last summer. It will take place during July and August and will be in charge of Mr. Lansing Bloom, Assistant Director. The third expedition will be to the Chaco Canon to continue the work of the past two seasons at Chettro Kettle and will be in charge of Mr. Wesley Bradfield. The autumn months will be given to it.

Work at Pecos

Dr. A. V. Kidder spent a few days in early March in Santa Fe to arrange the preliminaries for the resumption of work at the ruins of Pecos on May 15. A permanent house is to be erected and the entire party is to camp near the site. Mr. Coffin, who had been assistant for a season or two of F. W. Hodge at Hawikuh, will assist Dr. Kidder. It is now planned to make Pecos an archaeological station for a term of years from which further investigations of the Pueblo culture is to be directed. Dr. Kidder came up from Mexico where he arranged for a reconnaisance of the archaeological and ethnological fields northward to the United States boundary.

GIFTS AND BEQUESTS

Magnificent Gift by Bixby.

Mr. William K. Bixby of St. Louis, for years a member of the Managing Board of the School of American Research, has made a gift of a quarter million dollars to Washington University of St. Louis for the erection of a new building for the School of Fine Arts. No restrictions or conditions were named save that the building should be on the main campus of the University. Mr. Bixby is at present traveling in east Africa.

MUSEUMS AND GALLERIES

Exhibits at Smalley's.

Smalley's Art Bulletin for February announces exhibits in the Smalley galleries of paintings by Birger Sandzen, Robert Henri, Sheldon Parsons, well known in Santa Fe, as well as drawings by Margaret George which were first exhibited in the New Mexico Museum. Of the last named the Bulletin says: "Margaret George is a talented young English sculptor who has won very decided recognition on the continent during the past year. She received much praise for her exhibits at the last Paris Salon. About three years ago while visiting in the United States she made a trip to northern New Mexico in company with Miss Marion Hendrie of Denver. While there she made a remarkable series of drawings depicting the Indians. They are most masterfully drawn and among the finest things that have come to us from the life of the Pueblos."

Indian Basketry Exhibit.

The Memorial Art Gallery of Rochester, New York, during January featured an exhibit of Indian baskets loaned by Mrs. Henry A. Strong.

PRIZES FOR INDIAN HANDICRAFT

THROUGH the generosity of Miss Rose Dougan, of Richmond, Indiana, the Museum will now be able to add another interesting feature to the Fiesta program for the coming year. Miss Dougan for several years past has made her summer home among the cliff dwellings of the Pajarito Plateau near Santa Fe. Here she has become deeply interested in the life of the Pueblo Indians and has given unsparingly of her time in an effort to raise the standard of their native arts and crafts. Believing that still more can be accomplished through the friendly rivalry of a prize contest among the various pueblos, she has set aside a fund, the income from which, amounting to $85 per year, is to be distributed in prizes for the best products to be exhibited at the Museum during Fiesta week.

Miss Dougan believes that not only should the now living arts of the Indians be encouraged, but also that steps should be taken at once to revive such lost arts as spinning, dyeing and weaving, while the present generation can still obtain information in regard to these crafts from their elders. Her plan includes the encouragement of the children in al branches of their native arts. The Museum staff will announce the terms of the contest as soon as possible, so that the Indians will have ample time to submit their best work. The event is sure to grow in importance and interest with each succeeding year, and Miss Dougan will doubtless find her plans maturing in an annual display of the finest art products of the Indians of the Southwest.

IT IS WRITTEN

Art Study Outlines.

From the chairman of the Division of Art of the General Federation of Women's Clubs, Mrs. Walter S. Little, the museum library has received the attractively illustrated "Study Outlines Bibliography of American Art." The little brochure should prove a very popular one among study clubs, especially of women's organizations. The study outlines are along popular and practical lines rather than technical, and cover a wide range.

Butler Art Institute.

The latest issue of the Bulletin of the Butler Art Institute at Youngstown, Ohio, reproduces "A Vision of the Past" by E. Irving Couse, N. A., of the Taos Society of Artists. Speaking of the Institute's Indian exhibit, of which a picture is given, the bulletin says: "The eighty paintings in the permanent collection of the Butler Art Institute are all by American artists. They hang in the gallery on the first floor throughout the year. Special exhibits are hung in the gallery on the second floor. A hundred and sixty-two Indian portraits painted by Sharp, Burbank, Craige, Fleming, and Phillips, were also hung. In conjunction with this exhibit, a collection of Indian blankets, baskets, pottery and bead work was also shown. 2,038 public school children visited the gallery to see this exhibit. The adult attendance was also very large.

New Years Greeting.

From the director, the professors, and employees of the National Museum of Archaeology, History, and Ethnology, the Museum has received a unique and beautiful New Year's greeting, which

in colors reproduces three of the most notable examples of Maya and Aztec antiquities.

Indian Lore and Drama.

The thirty sixth annual report of the Bureau of American Ethnology, which covers the operations of the Bureau for the fiscal year ended June, 1915, has just been published and a copy has been received by the Museum library. It is of special interest because it includes the monograph on "The Osage Tribe" by Francis La Flesche, who has been a visitor in Santa Fe and who is one of the well known American ethnologists of Indian birth. The paper is very comprehensive, covering as it does almost 600 printed pages, together with illustrations in half tones and in color. In the report of the ethnologist in charge, Mr. F. W. Hodge, there are references to the work of Dr. J. Walter Fewkes in the valley of the Rio Mimbres, as well as to his paper on the "Prehistoric Hopi Pottery Designs." There is a tribute to the work of the late Mrs. M. C. Stevenson, "Among the Tewa Indians." The investigations by John P. Harrington and his report on the Chumash Indians of California is mentioned. His finding of the old manuscript at the Santa Inez Mission is reported, as well as the location of several new archaeological sites in that section. The reconnaissance by Neil M. Judd of the National Museum in western Utah yielded evidences of prehistoric occupancy which seem related to that of the pre-Spanish occupation of Arizona, New Mexico and Colorado.

Russian Art Number.

The February issue of "Art and Archaeology," as previously announced, is a Russian art number, the principal contribution being by Nicholas Roerich, who spent several weeks in Santa Fe last year. The article is richly illustrated with reproductions of paintings by Mr. Roerich. Frances R. Grant writes on "The Russian Ballet," one of the illustrations being a pose by Adolf Bolm, who took part in the Santa Fe Fiesta of 1921. Dr. Alex Kall writes on "Nationalism in Russian Music," and Alexander Kaun contributes a paper on "General Characteristics of Russian Literature." Among current notes and comments is a review of the Poncho Indian ceremonial dances which were given at the Indian night of the Archaeological Society of Washington under the direction of Mr. Francis La Flesche.

"Natural History" for 1922.

"Natural History," the journal of the American Museum of Natural History, announces an ambitious program for 1922. There is to be publication of a series of monographs by President Harry Fairfield Osborn of the Museum, which will be entitled "The Birth of Sculpture in Southern France," "Our Ancestors arrive in Scandinavia," and "Brittany Four Thousand Years Ago." Another feature will be a series of articles upon the history of the several departments of the American Museum. As in former volumes, there will be the usual contributions of research workers in remote corners of the earth on zoological and anthropological problems. The story of the search for the earliest records of man in Asia will be one of the epoch making contributions. Professor T. D. A. Cockerell of the University of Colorado, but formerly of New Mexico, will write on "The Distinctive Fauna of the Madeira Islands." Dr. Clark Wissler will write an article on "The Hyde Expedition and Pueblo Bonito;" presenting an account of the archaeological results attained years ago through the work of B. Talbot Hyde and Frederick E. Hyde, Jr. Earl H. Morris, formerly with the School of American Research, will tell of a four hundred mile trip on horseback along the boundary line between Utah and Arizona, and Dr. Robert H. Lowie, who has lectured in Santa Fe, will have among other contributions a description of a woman's ceremony among the Hopi Indians.

MUSEUMS AND GALLERIES

Cheney Catalogue.

Christian Brinton, the noted art critic and author, has written a foreword to a sumptuous catalogue of the paintings by Russell Cheney on exhibit in the Babcock Galleries. The catalogue was designed by Dr. Brinton and with its beautiful cover in colors and the handsome reproductions of paintings by Cheney, makes a very attractive souvenir, which the Museum Library is much pleased to add to its shelves.

Two New Art Museums.

An Art Museum has been incorporated at Tampa, Florida, as well as at Akron, Ohio.

Coomaraswamy in Boston.

The Boston Museum of Fine Arts Bulletin for February describes and pictures recent acquisitions of the print department, as well as recent acquisitions of Hindu art. It announces that Dr. Ananda K. Coomaraswamy, keeper of the collection of Indian art since 1917, has been appointed keeper also of the collection of Mohammedan art. Mr. Coomaraswamy visited Santa Fe several years ago.

Boston Museum of Fine Arts.

The annual report of the Museum of Fine Arts, Boston, shows that during 1921 the number of visitors was 319,895. The annual subscribers numbered 2,890 and contributed $56,342.50. The income of the Museum was more than $200,000, but $25,000 less than during the year preceding. A plea is made for a minimum of $600,000 in the way of bequests and gifts, to enable the Museum to reduce the current deficits to normal proportions, while a much larger sum will be needed to place the Museum in position to acquire a limited selection of great works of art. The children's story hour is attended by 87 groups, including almost 5,000 children, while the school of the Museum has an attendance of 323 students.

PAINTING AND SCULPTURE

Addition to Art Colony.

Mr. and Mrs. Theodore Van Soelen, formerly of Albuquerque, have taken up their residence in Santa Fe and have been welcomed heartily by the local art and literary groups.

Lecture by Bynner.

Witter Bynner, the poet and orientalist, on Tuesday evening, February 22, lectured in the auditorium of Sunmount Sanatorium to a select group of some seventy people. He spoke for two hours on the theme "The Heart of China," and held the close attention of his hearers. Mr. Bynner is spending several weeks in Santa Fe, having come here at the invitation of Mr. Willard Nash, the artist, a close personal friend for years.

Honors for Berninghaus.

The American Magazine of Art for February has a note of the purchase by the Friends of Local Art at St. Louis of a painting by Oscar E. Berninghaus entitled "Indian Threshing Wheat—Taos." It said: "This year the Berninghaus canvas was selected because it fits so well into the art courses of the public schools; it may be used in the grades as well as the high schools, it is a painting of great merit and has the added interest of subject and locality, and it represents one of the strongest groups in American painting—the Taos Society of Artists. Oscar E. Berninghaus ranks high among the St. Louis artists. His work is on display in all local art shows and has frequently been awarded prizes. A painting of his was shown last fall in the annual exhibition of paintings by American artists at the City Art Museum. He is one of the most active members of the Taos So-

ciety of Artists. His most important work recently is the painting of two decorative panels for the Missouri State Capitol at Jefferson City." The American Magazine of Art also refers to the exhibit of Gerald Cassidy of the Santa Fe Art Colony at the Kanst Gallery in Los Angeles.

IN THE FIELD

Ruins in Black Range.

Edward D. Tittman, formerly of Sierra County, New Mexico, but now a resident of El Paso, calls attention to a primitive rock painting in the Black Range. It is located about four miles from Chloride, Sierra County. It is painted in colors of blue, red, green and yellow on the smooth cliff which overhangs sufficiently to protect it from the rain and the wind. It is about fifteen feet above ground and is of heroic size. The cliff is on the highway to the Silver Monument mine.

Nelson in Pennsylvania.

"Natural History" reports that Mr. N. C. Nelson, associate curator of North American Archaeology in the American Museum, has examined an Indian work shop along the headwaters of the Lehigh River in northeastern Pennsylvania. Some 300 points and numerous small chips were obtained over an area covering several acres.

Kidder to Work in Mexico.

Clarence Leonard Hay, research associate in Mexican and Central American Archaeology, has been appointed an American Museum Fellow in the International School of American Archaeology and Ethnology in Mexico. Together with Dr. Alfred V. Kidder of Phillips Academy, Andover, he will make an archaeological reconnaissance of the region extending from Mexico City to the Casas Grandes with a view to studying the pre-Pueblo culture of that area n its relation to that of the Mimbres and Gila valleys of southern New Mexico.

SCIENCE OF MAN

Tertiary Man in England.

The current number of "Natural History" is made important by a monograph of Dr. Osborn on "The Pliocene Man of Foxhall in East Anglia." He declares that the discoveries by J. Reid Moir of evidence of the existence of Pliocene man in East Anglia opens a new epoch in archaeology, and that "in their bearing on human evolution these discoveries are no less revolutionary because they bring indubitable evidence of the existence of man in southeast Britain, man of sufficient intelligence to fashion flints and to build a fire, before the close of Pliocene time and before the advent of the First Glaciation, which opens the Pleistocene or Quartenary history of man. That is, we have at last in the Foxhall flints found proofs of the existence of real Tertiary man. The article is richly illustrated. Dr. Osborn follows this article in the same issue by one on "The Dawn Man of Piltdown, Sussex." Jay L. B. Taylor sets himself the question, "Did the Indian know the Mastodon?" giving an account of discovering in Missouri of a bone bearing an incised elephant like figure.

MUSEUM EVENTS

Gift to Museum of New Mexico.

The Museum of New Mexico and the School of American Research is in receipt of a set of the monumental work by Edward S. Curtis, which was published under the title of "The North American Indian." It includes the superb photographs taken by Mr. Curtis. There are eleven volumes and portfolios and in Volume One an artistic presentation sheet has been placed. This handsome gift comes from the estate of the late Charles Stewart Smith of New York City, and was obtained through the kindly offices of Mr. Louis Albert and Mr. Robert C. Morris.